IFAR reports

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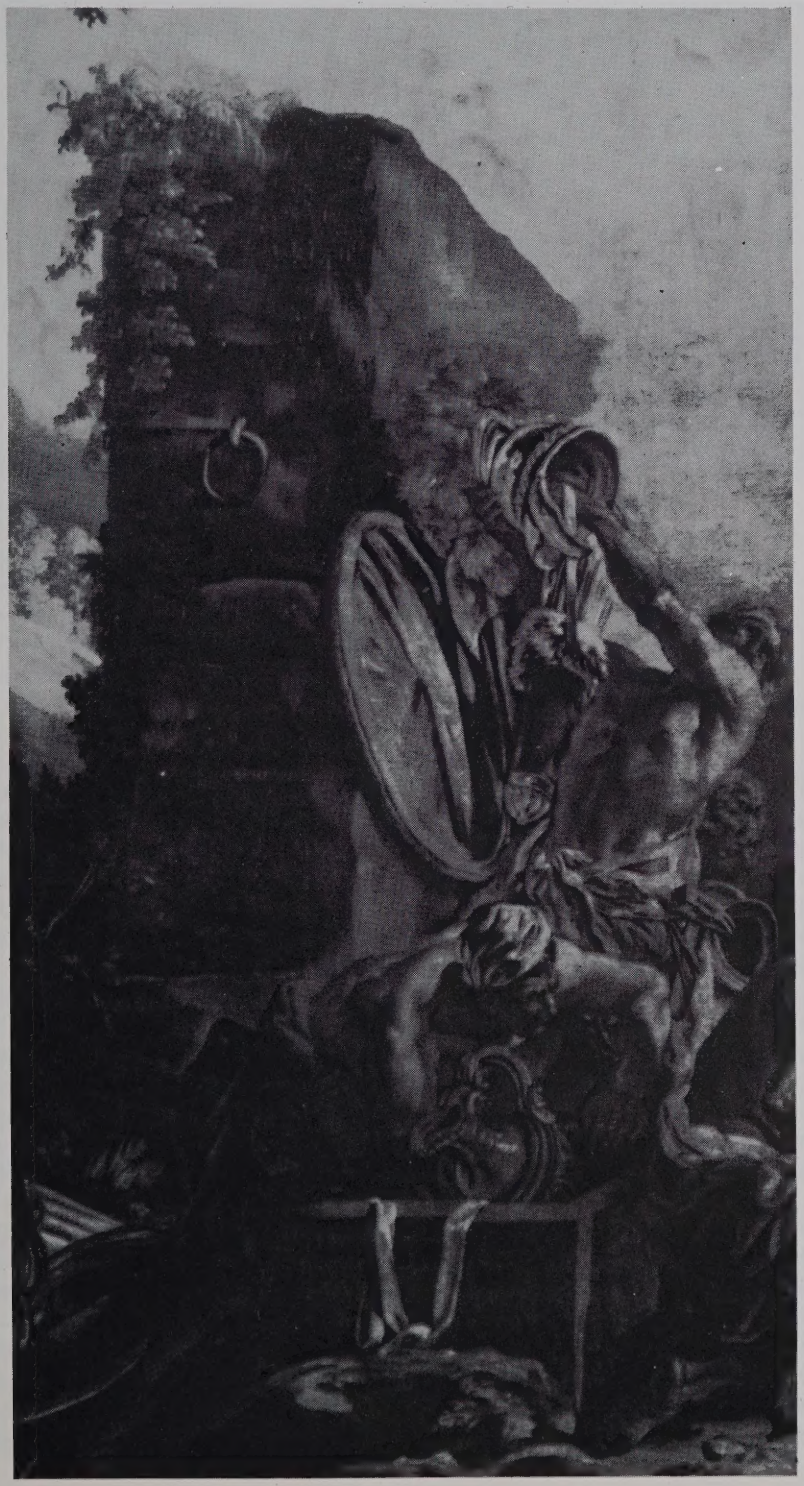

Scotland Yard Captures Courtauld's Bruegel

Ruling Allows Turkey v. Met Suit to Proceed

Thief of Louisiana Audubons Arrested in Vermont

Partial Recovery for Rhodes

Vulcain et Venus *detail by Francois Boucher. This tapestry, from the Manufacture Royale de Beauvais, was stolen in transit between Geneva, Switzerland and Rome, Italy.*

IFARreports
incorporating *Stolen Art Alert*

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The Yard Recovers a Courtauld Institute Treasure

The Woman Taken in Adultery, *1565, by Pieter Bruegel the Elder. Recovered after eight years, it is now on view at Somerset House, the new Courtauld Institute gallery in London.*

London, England

When the Courtauld Institute opened the doors of its new galleries at Somerset House, London on June 15 this year, the public were not only able to see their old favorites in this exceptional collection. (Visitors to the Cleveland Museum of Art, the Metropolitan Museum of Art, the Kimbell Art Museum in Fort Worth, The Art Institute of Chicago, or The Nelson Atkins Museum of Art in Kansas City in 1987-1988, would have enjoyed the exhibition *Impressionist and Post Impressionist Masterpieces: The Courtauld Collection*.)

On view for the first time since it was stolen in 1982, was *The Woman Taken in Adultery* by Pieter Bruegel the Elder. Signed and dated 1565, the work is painted on panel in grisaille. It is from the Princes Gate Collection which was formed by Count Antoine Seilern and which he bequeathed to the Courtauld Institute at his death in 1978. Flemish and Italian paintings make up the majority of the works in the collection which spans 600 years. Peter Paul Rubens is represented by thirty-two paintings, Giambattista Tiepolo by twelve paintings, but there were only two paintings by Pieter Bruegel the Elder.

The painting was recovered just recently by New Scotland Yard's Art and Antique Squad, a great coup for the newly re-established unit.

IFAR visited the Yard last month to get the story.

In early March, Christie's London received a phone call from a self-described businessman, an investor with a stake in a painting. He thought it may have been stolen, and he described the work. Christie's realized that it may be a missing Bruegel and contacted the Art and Antique Squad. They, with whom IFAR often does business, relayed the

description to us asking for an Art Theft Search. "A man kneeling at a step worshiping, two other men at left, and a woman and other people in the background. Stolen from a museum in New York, from a crypt." Might that be from the Frick? we volunteered, familiar with the distortions of phonetic spelling. And although we had a stolen Bruegel in our Registry, it was not the one described—until we "flopped" the description, then we had it. . .*The Woman Taken in Adultery* stolen from the Courtauld Institute in 1982.

Several English Regional Crime Squads were aware of an expensive stolen painting being offered in the criminal underworld in London. It had also been offered in Switzerland. Now they knew what it was. How to lure it into the daylight? "You may not hear from us for some time," understated the Yard to IFAR. Then they called Dr. Dennis Farr, director of the Courtauld Institute, to tell him the Bruegel had been sighted.

The investor apparently made no headway trying to get rid of the painting and on March 12 he called Dr. Farr. He sounded "a real creep," said Dr. Farr, and the man carried on about being had by the "owner" of the painting, how he had been taken for a ride and oh! his wife and children. He wanted a quick sale, £2 million. (The work was insured for £420,000 in 1982 and has a value of £6-12 million now.)

Dr. Farr said he couldn't raise the money and delivered a few lines about public duty and returning the work. The two arranged to meet.

Dr. Farr began to play out his role as orchestrated by the police. "He was courageous and jolly good," commended the Yard. With his permission, Dr. Farr's conversations were monitored by the police. As conversations took place, it happily developed that Dr. Farr had found a "benefactor" who would generously meet the investor's demand for £½ million in cash, and £1.5 million by telegraphic transfer to numbered accounts (organized by well-briefed Courtauld's accountants). The investor, accompanied by three associates, would produce the painting.

The rendezvous was a suite at the Savoy Hotel (lent by a good friend of Dr. Farr), with the police in the rooms across the corridor. Everyone arrived but there was no Bruegel. End of negotiation. Everyone went home.

That afternoon the investor called Dr. Farr to meet yet again. It had to be the next day as the "benefactor" was to leave the country. The hour of 11:00 a.m. was agreed upon, but no one showed up.

Out of left field came the news that the painting had been located by the South London Regional Police Squad. A warrant enabled them to search a house, and the Bruegel was seized. Two men unrelated to the Savoy group were arrested.

Following up on the original investor, the Yard's Art and Antique Squad made four more arrests in London and the home counties in July. These were Scott Morris Cooper, investor, who had been negotiating with Dr. Farr and had been at the Savoy meeting and three associates, Colin Edward Davis, motor trader, who had also been at the Savoy meeting with Cooper, Bobby Dee, company director and Stanley John Reeves, company director. All four are currently charged with dishonest handling of stolen property and have appeared at Horseferry Road Magistrates Court from where they await commital for trial.

The Woman Taken in Adultery had been well cared for. "Not a blemish on it," said Dr. Farr. The work is enclosed in a shadow box and hangs in Room 11 at Somerset House. But you must visit it in the morning, 10-12 p.m., as the excessively hot weather in London this year has made the gallery climate difficult to control and longer viewing would be hazardous to the picture's health.

Margaret I. O'Brien

Turkey's Suit to Continue

Metropolitan's Motion to Dismiss Denied

On July 16, U.S. District Judge Vincent L. Broderick denied the Metropolitan Museum's motion to dismiss the lawsuit filed by the Republic of Turkey in 1987 (see "Turkey Sues Metropolitan for Antiquities," *IFARreports*, vol. 8, no. 7; "Met Moves to Dismiss Turkey's Suit," vol. 8, nos. 8/9; and "Republic of Turkey v. Metropolitan Museum of Art: Arguments on the Met's Motion to Dismiss Turkey's Claim Continue," vol. 9, nos. 7, 8). In so doing, he cleared the way for a potentially historic case, the first in which a foreign government will seek to prove its ownership of previously unrecorded objects. Turkey will now have the opportunity to establish that these artifacts came from its soil in the 1960s. Oral arguments were held in January 1989.

Turkey is seeking recovery of a group of over 200 ancient artifacts which the Metropolitan acquired through purchase and gift in the late 1960s. Turkey claims that the objects in question, called "East Greek" by the museum, the "Lydian Hoard" by the press, and the "Ushak Antiquities" by Turkey, were looted in a 1966 theft at an unexcavated burial mound in the Ushak region of Turkey.

In moving for dismissal, the museum maintained that the time for Turkey to bring suit had passed. In response, Turkey first argued that if the Metropolitan had purchased the antiquities in good faith, the action was brought within New York's three-year limitations period. Turkey asserted it had been diligent but had not been able to determine until the summer of 1984 when the museum published a Bulletin on the subject, that the objects rumored to have been acquired by the Metropolitan were in fact those that Turkey sought. Turkey argued that the museum had delayed its ability to formulate a claim. The museum had put very few items on view or in its

Central Catalog (which the public can consult). Alternatively, Turkey claimed that if the Metropolitan acquired the objects in bad faith (knowing, or having reason to know, of their illicit origin), it was not entitled to a statute of limitations defense.

The court ruled that under both of Turkey's claims there were "genuine issues of material fact" which precluded summary dismissal at this time. Among those issues, it found, was the question "as to whether defendant purchased the articles in good faith."

Judge Broderick followed the January 1990 decision of the Appellate Division in *Guggenheim v. Lubell* which affirmed the three year rule but directed that when a long period has elapsed between an art theft and a claim to recover, the reasonableness of both parties must be judged along with considerations of the harm suffered by each party under the equitable doctrine of laches (see Franklin Feldman, "Court of Appeals Reverses DeWeerth Decision," *IFARreports*, vol. 9, no. 1). The balance of these conditions must be determined at trial.

Judge Broderick further asked the parties to confer with him on August 8. At that meeting, attorneys for the museum asked him to modify his order to enable the Metropolitan to seek an intermediate appeal to the U.S. Court of Appeals, Second Circuit. The museum's application was denied, and the museum directed to answer the amended complaint of the Republic of Turkey in ten days. The parties were told to establish a schedule for discovery, a process expected to last several months. This will involve taking depositions, producing documents and responding to interrogatories. Justice Broderick scheduled the next conference for early 1991.

Constance Lowenthal

Audubon Print Theft, Recovery and Arrest

New Orleans, LA

Reductions in opening hours, delays in cataloguing new acquisitions, an inability to present traveling exhibitions, these are the kinds of inconveniences which have become all too familiar to museum visitors as a wave of budget cuts sweeps over our cultural institutions. A recent story from New Orleans has raised yet another budget-related spectre—an increased risk of theft—and from a rather unlikely source: a volunteer with a set of previous convictions for art theft.

More than $1.5 million in rare prints, including 60 of John James Audubon's "The Birds of America," were discovered missing from the vault of the Louisiana State Museum after an exhibition of the master ornithologist's works. The stolen prints, which were not part of the show, apparently disappeared under the wing of a museum volunteer, who took advantage of their transfer from one part of the eight-building museum to another. Michael Moskaluk, 43, has now been charged with the theft of the Audubons and a number of other works, including two Goya prints. Although the thief was careful to remove the State seal and other identifying marks from the prints, quick work by the local authorities was rewarded with the recovery of a number of the Audubons from local dealers and collectors, while others have been traced to dealers and collectors throughout the Northeast, Canada and France.

Chuck-will's Widow, Camprimulgus Carolinsis. *One of 60 prints from John James Audubon's* Birds of America *stolen by a museum volunteer and ex-con. All but one have been located.*

Moskaluk was one of a number of volunteers upon whom the museum had come to rely after budget cuts resulted in significant staff reductions. Since it had no screening process for volunteers, it was not until after the theft that the museum learned that Moskaluk was a former Massachusetts jailbird with five felony convictions, including several for art theft. Moskaluk's announced "expertise" in Audubon's work, which enabled him to work closely with the prints, was at least partially the result of one of his previous exploits, the theft of 200 Audubon prints from a Boston library in 1977. Moskaluk's record also included two thefts of rare books from New England collections, and a significant theft of Old Master prints.

On this occasion, Moskaluk was only arrested after he and a female accomplice had fled to rural Vermont. A sharp-eyed dealer in Stowe was suspicious of a man offering him an Audubon print for sale, and although the dealer's amateur "sting" operation failed to capture its quarry, a license plate

The Gods Return

number was enough for the FBI to find the thief's hideaway and recover the Audubon.

Although a more rigorous review of volunteers' backgrounds is a high priority for the museum's director, James F. Sefcik, he fears that current privacy laws will prevent the staff from uncovering applicants' criminal records. The help of the museum's security staff, which was able to use its records of the works' movements to trace them to Moskaluk, was invaluable to the police. Unfortunately, the museum has had to survive with only one-third the number of guards it had in 1983. The reason? Budget cuts.

Michael Volkovitsch

A bronze statuette of the god Ares *and a small bronze bust of the* Emperor Yeta, *stolen from Rhodes, were sent anonymously to the Greek Consulate in Zurich.*

Antiquities Stolen From Rhodes Surface In Zurich and Euboea

Early last July, the Greek Consul General in Zurich, Mr. Gertson, received the second of two mysterious and anonymous packages, this one containing a bronze statuette representing the god Ares along with a note in English requesting that the statuette kindly be returned to the director of security in Rhodes. Some days earlier the Greek Consulate in Zurich had been surprised by the arrival there of a package, unencumbered by a note, containing a small bronze bust of the Emperor Yeta. On July 11, in the remote country church of Prophet Elias in Ritsona on the west Aegean island of Euboea, a local priest, on his way to hold services, saw a necklace hanging next to the altar and then nearby discovered numerous ancient objects packed in unassuming plastic bags.

These are some of the continuing developments in a story that broke last year with the theft of antiquities in the pre-dawn hours of (election day) November 5 from the Archaeological Museum of Rhodes, Hospital of the Knights.

As with last April's break-in at the Archaeological Museum of Ancient Corinth (*IFARreports* June '90), the thieves gained entry to the museum, by scaling a ladder to the roof during the night and beat, bound and gagged the guard. They made off with a trove that included:

8 bronze statuettes from excavations on the island of Cos,

13 ceramic vases with anthropomorphic representations from excavations at Ialyssos,

6 pieces of gold jewelry from the classical period,

45 pieces of Mycenaean jewelry made of gold, faience colored glass and amber.

Greek newspaper accounts differ as to the exact number of items

Recoveries

stolen last November from Rhodes and as to the number that have now been recovered. It appears that the majority of the stolen works have been recovered, but not all intact. Among the recovered items were the two bronze statuettes mentioned above, ceramic anthropomorphic vessels, and some Mycenaean jewelry pieces among which are gold segments of necklaces. However, fragments are missing from the recovered jewelry, and the most valuable gold jewelry is still unaccounted for along with six of the eight statuettes.

The two bronze statuettes that surfaced in Zurich and the objects recovered at the church in Euboea were taken to the National Archaeological Museum in Athens for necessary restoration and for safekeeping pending their return to Rhodes.

Investigations throughout Rhodes and Athens now focus on the capture of 31-year-old Euripedes Xanthos, the alleged leader of the ring of thieves that is believed to have broken into the museum in November. Ioannis Panagopoulos and Stilianos Liberopoulos, named as his two accomplices, are already in police custody. Two locals from the island of Rhodes, Vagianos Kottis, a grocer, and Vassilis Mouratis, a hotelier, have been charged with the sale of one of the statuettes, a bronze of the god Hermes.

Anastasia Pardalis

Paintings, Pastels, Mixed Media Works, Watercolors

New York, NY

The New York Police Department's Safe , Loft and Truck Squad reports that an important number of paintings stolen from the Colnaghi Gallery in February 1988 have been recovered. They are listed here and the story of the event will appear in the next issue of *IFARreports.*

ANGELICO, Fra Beato (Italian, ca. 1400-55). *Saints Dominic and John the Baptist.* Tempera on panel. 52.0 x 22.2 cm. *88.22.2. New York, NY Feb. 8 '88. (*IFARreports,* Jan. '88, no. 29).

ANGELICO, Fra Beato (Italian, ca. 1400-55). *Saints Francis and Nicholas.* Tempera on panel. 52.0 x 22.2 cm. *88.22.3. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 30).

BASSANO, Jacopo (Italian, ca. 1510-92). *The Meeting of Joachim and Anna.* Oil on canvas. 39.4 x 41.9 cm., including frame. *88.22.20. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 31).

BIONDO, Giovanni di (Italian, ca. 1356-99). *An Evangelist Writing.* Tempera on triangular panel . 23.0 x 21.0 cm. *88.22.21. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 27).

CARRACCI, Ludovico (Italian, 1555-1619). *Head of a Young Boy.* Oil on canvas. 46.0 x 31.0 cm. Octagonal canvas. *88.22.15. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 35).

CASTIGLIONE, Giovanni Benedetto (Italian, 1609-65). *The Three Marys at the Tomb.* Oil sketch on paper, mounted on canvas. 52.7 x 36.8 cm. *88.22.22. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 36).

CHARDIN, Jean-Baptiste Simeon (French, 1699-1779). *Still-Life with a Rayfish and a Basket of Onions.* Oil on canvas. 40.5 x 33.0 cm. *88.22.1. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 26).

HOUBRAKEN, Niccolino van (Italian, 1660-1723) or CERUTI, Giacomo (Italian, 1698-1767). *Still-Life with Vegetables, Bacon and Wine Bottle.* Oil on canvas. 46.0 x 65.5 cm. *88.22.11. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 37).

HOUBRAKEN, Niccolino van (Italian, 1660-1723) or CERUTI, Giacomo (Italian, 1698-1767). *Still-Life with Vegetables and Wine Bottle.* Oil on canvas. 46.0 x 65.5 cm. *88.22.10. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 38).

KALF, Willem, Circle of (Dutch, 1619-93). *Still-Life with a Chinese Vase.* Oil on canvas. 77.5 x 63.5 cm. Signed in l/l: "W. Kalf." *88.22.14. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 18).

MAGDALEN LEGEND, Master of the (Belgian, 15th century). *Madonna and Child with a Parakeet and Cherries,* late 15th century. 42.0 x 21.0 cm. Panel with arched top. *88.22.5. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 7).

TINTORETTO, Jacopo (Italian, 1558-94). *Portrait of a Venetian Senator.* Oil on canvas. 47.5 x 36.5 cm. *88.22.23. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 33).

VELDE, Esias van de (Dutch, 17th century). *Elegant Figures on a Terrace.* Diam. 15.2 cm. Oval in an octagonal frame. *88.22.24. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 19).

VERONESE, Bonifazio (Italian, 1487-1553). *The Crowning of the Poet.* Oil on canvas. Diam. 44.5 cm. Convex tondo. *88.22.25. New York, NY. Feb. 8 '88. (*IFARreports,* Jan. '88, no. 34).

Clocks, Timepieces, Watches

Faxed Alert Leads to Recovery of Watches
London, England

In the May, 1990 issue of *IFARreports* we published the theft of a collection of sixty-one watches, carriage clocks and chatelains from Bury St. Edmunds, England. We catalogued forty pieces and six of these have been recovered, nos. 583-84, 586, 592, 601 and 617. (We did not publish the seventh piece.)

The recovery can be directly traced to a faxed alert prepared by the English magazine aptly named *Trace,* who sent it to watch and clock dealers.

Within days a dealer at the Grays Antique Market, London, was offered seven of the watches which appeared on the alert, by two Israeli men. He bought them, paying with a check written out to cash on a bank just around the corner. The men gave him their address and went off. The dealer immediately called the bank and stopped the check, and then the police.

The men were arrested, one disturbed in the shower at his hotel and other at Heathrow Airport as he was preparing to board a plane for Tel Aviv.

M.I.O.

English, 19th century. Chinese duplex watch. Diam. 6.3 cm. *90.308.17. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 583).

English, 19th century. Chinese duplex watch. Diam. 6.3 cm. *90.308.18. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 584).

English, 19th century. Two-train Chinese duplex watch. Diam. 6.5 cm. *90.308.19. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 586).

French, 19th century. Single case two-train watch. Diam. 6.1 cm. *90.308.27. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 592).

ILBERY, William (English, 19th century). Chinese duplex watch, 1780. Diam. 6.2 cm. *90.308.40. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 601).

WINDMILLS, Joseph (English, 18th century). Verge clock watch in a pair case, ca. 1710. Diam. 6.0 cm. *90.308.8. Bury St. Edmunds, England. Mar. 23 '90. (*IFARreports,* May '90, no. 617).

Pre-Columbian

IFAR reported the theft of art and archaeological artifacts from the National Museum of Anthropology in Mexico City in *IFARreports* Dec. '85. An article on the recovery of many of the works appeared in *IFARreports* July '89.

The National Institute of Anthropology and History, Mexico City, has now informed us of the exact number and pieces recovered: *IFARreports,* Dec. '85, nos. 1558-60, 1578, 1583, 1587, 1600, 1604, 1612, 1616-21, 1625, 1630, 1632, 1635, 1637, 1639, 1647-49, 1657-59, 1662, 1673-74, 1676.

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts is unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

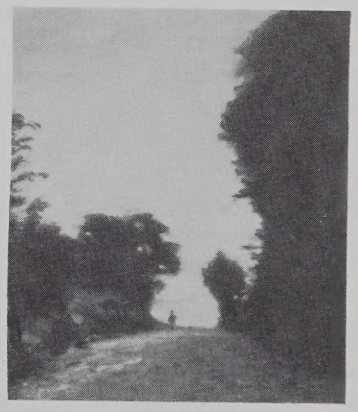
Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 DAVIES, Arthur B. (1862-1928). *Bacchantes and Shepherds.* Oil on canvas. 45.7 x 101.6 cm. 90.447.1. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

2 DAVIES, Arthur B. (1862-1928). *Sicilian Idol.* Oil on canvas. 40.6 x 27.9 cm. 90.447.3. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

3 LUKS, George Benjamin (1867-1933). *Young Boy.* Oil on canvas. 33.0 x 22.9 cm. 90.447.2. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.



French, 19th Century

4 CALS, Adolphe-Félix (1810-80). *Figure on the Road to Honfleur,* 1871. Oil on canvas. 22.2 x 20.0 cm. *90.442. Long Island City, NY. Jun. 27 '90.

Prints, Drawings

5 BURLANDSON, A. *Preparing to Start.* 90.447.7. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

6 LEXSIS, Allen. *Book Stall.* 90.447.10. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

American, 20th Century

7 MARYAN (1927-77). *Les Galleries.* State III, on green paper. 90.447.13. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

8 STELLA, Joseph (1879-1946). *Profile Woman.* Crayon. 38.1 x 33.0 cm. 90.447.5. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

9 THURBER, James (1894-1961). *Running Dog.* Pen and ink. 25.4 x 30.5 cm. 90.447.4. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

French, 19th Century

10 CÉZANNE, Paul (1839-1906). *The Bathers.* 40.6 x 50.8 cm. A larger version of 90.447.9. 90.447.6. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

11 CÉZANNE, Paul (1839-1906). *The Bathers.* 20.3 x 30.5 cm. A smaller version of 90.448.6. 90.447.9. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

12 MEISSONIER, Jean-Charles (1845-1891). *Soldiers.* 90.447.12. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

German, 15th Century

13 DÜRER, Albrecht (1471-1528). *Knight, Death and the Devil.* Engraving. 90.447.8. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

German, 16th Century

14 BEHAM, H.S. *Two Labors of Hercules.* 90.447.11. Lost in transit between Philadelphia, PA and New York, NY. Jan. 1 '82.

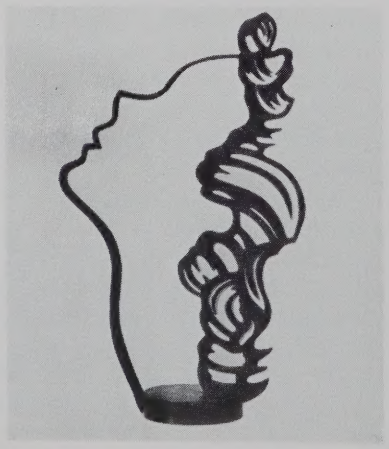
Too Large to Lift, but Lichtenstein Vanishes
Chicago, IL

As the Chicago International Art Exhibition at the Navy Pier, Chicago, IL closed, a 450 lb. sculpture which had been on view at the Jan Eric Von Lowenadler booth disappeared.

The work, *Profile Head V* by Roy Lichtenstein, was the showpiece of the booth exhibiting art from the 1960s. Over three feet high and cast in bronze, the work stood on its own stand in the center of the exhibition booth.

At the close of the show on May 15, Mr. Denis Claunch had overseen the packing and crating of the exhibition pieces and with just the Lichtenstein to go, was alone to pack the work in its own special crate. He did this and left the building at 9:30 p.m. Everything would be shipped out the next day.

The next morning shipping commenced but before long Mr. Claunch felt something was wrong. The Lichtenstein crate was not there. The obvious check of the crate being picked up by mistake was checked out, that had not happened. The large crate had vanished.



Profile Head V *by Roy Lichtenstein, stolen in its crate.*

Apart from its prominent position in the exhibition booth and its importance as a work of art and, of course, its theft, Mr. Claunch remembers the piece because of an amusing episode which occurred during the exhibition concerning a possible sale of the sculpture.

A couple wandered into the booth, "not dealer types," Mr. Claunch considered. They breezily looked around and asked the price of *Profile Head V.* The sum of $450,000 seemed just fine and the woman sat down straight away and got out her checkbook. The man said he wanted to take the work away at once, and no, he did not want its special crate! Then, as the check was being written out, Claunch realized the couple had thought the asking price was $4,500! They hurriedly left the booth.

M.I.O.

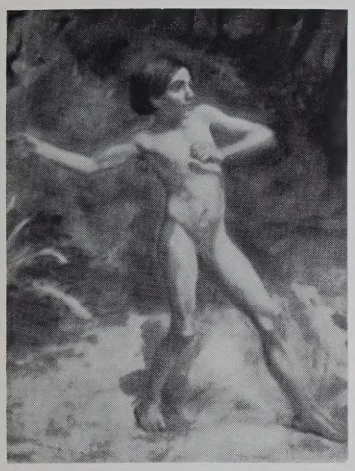
Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts



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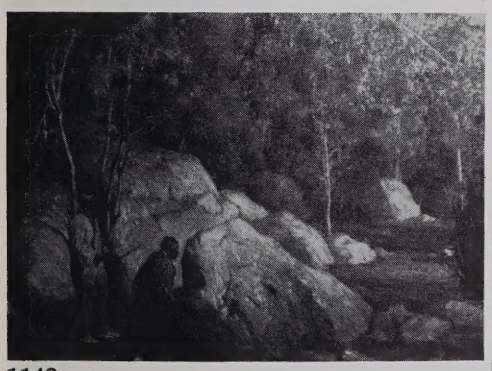

1142

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1140 DUVENECK, Frank (1848-1919). *Nude Youth,* 1870-72. Oil on canvas. 76.2 x 59.7 cm. with frame. Signed and dated: Duveneck (1870-72). *90.460.4. Winston-Salem, NC. Jul. 28 '90. *Reward.*

1141 INNESS, George (1825-1914). *Durham, Connecticut,* 1879. Oil on canvas. 45.7 x 66.0 cm. with frame. Signed in l/r: G. Innes. *90.460.5. Winston-Salem, NC. Jul. 28 '90. *Reward.*

1142 SHARP, Joseph Henry (1859-1953). *Indian Hunters,* ca. 1947. Oil on canvas. 55.9 x 68.6 cm. Signed in l/l: J.H. Sharp and inscribed on verso a letter in the artist's hand urging a friend to buy the painting for $600.00. *90.431. Englewood, CO. Jun. 15 '90. *Reward.*

American, 20th Century

1143 GREG. Untitled, 1968. Oil on canvas. 40.6 x 50.8 cm. with frame. Signed in l/l: Greg 68. *90.460.7. Winston-Salem, NC. Jul. 28 '90. *Reward.*

1144 MILLER, Kenneth Hayes (1876-1952). *The Hermit,* 1901-11. Oil on canvas. 20.3 x 25.4 cm. with frame. Signed in l/l: K. Hayes Miller and signed and dated on verso: Kenneth Hayes Miller 1901-11. *90.460.1. Winston-Salem, NC. Jul. 28 '90. *Reward.*

1145 MILLER, Kenneth Hayes (1876-1952). *Horse and Rider,* 1935. Oil on canvas. 63.5 x 53.3 cm. with frame. Signed: Kenneth Hayes Miller 1935. *90.460.2. Winston-Salem, NC. Jul. 28 '90. *Reward.*

1146 MILLER, Kenneth Hayes (1876-1952). *The Idol,* 1912-15. Oil on canvas. 38.1 x 30.5 cm. with frame. Signed: Kenneth Hayes Miller 1912-15. *90.460.3. Winston-Salem, NC. Jul. 28 '90. *Reward.*

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1147 RUSSELL, Morgan (1886-1953). *Landscape with Haystacks.* Oil on canvas. 124.5 x 165.2 cm. with frame. Signed: Morgan Russell. *90.460.6. Winston-Salem, NC. Jul. 28 '90. *Reward.*

Austrian, 20th Century

1148 LARSEN, Oskar (b. 1882). *Bacchanal.* Oil on canvas. 40.0 x 63.0 cm. Signed. *90.477. Vienna, Austria. Nov. 21 '89.

Brazilian, 20th Century

1149 MABE, Manabu (b. 1924). *Untitled,* 1981. Oil on canvas. 101.0 x 126.0 cm. No. 178. *90.430. Rio de Janeiro, Brazil. Apr. 27 '90.

1150 VIEIRA DA SILVA, Maria Helena (b. 1908). *Library,* 1949. Oil on cloth. 33.0 x 55.0 cm. *90.432. Sao Paulo, Brazil. Nov. 2 '89.

Canadian, 19th Century

1151 SUZOR-COTÉ, Marc-Aurèle de Foy (1869-1937). *Spring Landscape—Alaska,* 1921. Oil on canvas. 80.0 x 100.0 cm. Signed and dated in l/r: M.A. Suzor-Coté, 1921. *90.414. Montreal, Canada. May 21 '90.

Canadian, 20th Century

1152 LEFEBVRE-MOREAU, Yolaine. *Contact,* ca. 1983. Watercolor on paper. 56.0 x 76.0 cm. *90.415. Montreal, Canada. Apr. 7 '90.

Dutch, 17th Century

1153 BREKELENKAM, Quiring Gerritsz van (ca. 1620-68). *Woman Seated at an Inn.* Oil on panel. 31.0 x 24.5 cm. *90.418.4. London, England. Jun. 14 '90.

1154 GOYEN, Jan van, Style of. *River Scene with Sailboats.* Oil on panel. 23.5 x 28.5 cm. *90.475.2. Amsterdam, The Netherlands. Mar. 22 '90.

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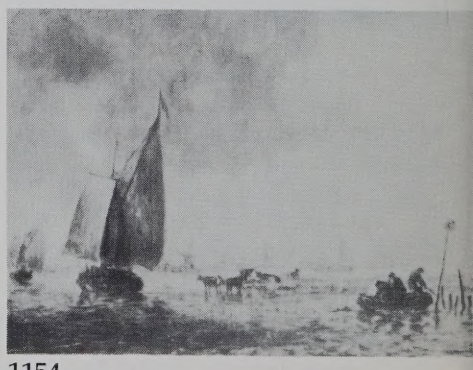

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1155 RUYSDAEL, Salomon van (ca. 1600-70). *Fishermen in Sailing Boats on the River Maas,* 1643. Oil on panel. 50.4 x 68.8 cm. Signed and dated. *90.418.1. London, England. Jun. 14 '90.

1156 SAVERY, Roelant Jacobsz (1576-1639). *Peasant Landscape,* 1600-09. Oil on panel. Diam. 49.0 cm. Signed: R. Savery 160. . . in l/c. *90.412. London, England. *Recovered.*

1157 UYTTENBROECK, Moyses van (1590-1648). *Alpheus Pursuing Arethusa,* 1626. Oil on panel. 31.5 x 44.5 cm. Monogrammed and dated. *90.418.2. London, England. Jun. 14 '90.

Dutch, 18th Century

1158 VAN LOO. *Louis XV.* Oil on canvas. 61.0 x 55.0 cm. Pendant to 90.478.5. *90.478.4. Vienna, Austria. Mar. 31 '90.

1159 VAN LOO. *Marie Leszinska, Wife of Louis XV.* Oil on canvas. 61.0 x 55.0 cm. Pendant to 90.478.4. *90.478.5. Vienna, Austria. Mar. 31 '90.

Dutch, 19th Century

1160 DE BOCK, Theophile E. A., Attr. to (1851-1904). *Farm in Scheveningen.* Oil on panel. 30.0 x 40.0 cm. *90.427.1. Bilthoven, The Netherlands. Apr. 25 '90.

1161 GOGH, Vincent van (1853-90). *Peasant Woman Digging the Soil,* July/August 1885. Oil on canvas. 37.5 x 25.7 cm. Painted in Neunen, July/August 1885. *90.409.3. 's-Hertogenbosch, The Netherlands. Jun. 27 '90.

1162 GOGH, Vincent van (1853-90). *Seated Peasant Woman,* March 1885. Oil on paper laid down on panel. 36.0 x 27.0 cm. Painted in Neunen, March 1885. *90.409.2. 's-Hertogenbosch, The Netherlands. Jun. 27 '90.

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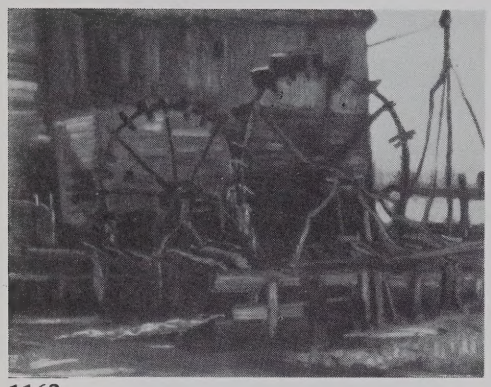

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1163 GOGH, Vincent van (1853-90). *The Watermill at Gennep,* November 1884. Oil on canvas. 60.0 x 78.5 cm. Painted in Neunen, November 1884. *90.409.1. 's-Hertogenbosch, The Netherlands. Jun. 27 '90.

1164 HILVERDINK, Johannes (1813-1902). *The Ferryman.* Oil on canvas. 56.0 x 74.0 cm. Signed in l/l. *90.428.4. Westerhoven, The Netherlands. Feb. 2 '90.

1165 MARIS, Jacobus Hendricus (1837-99). *Watermills.* Watercolor. 28.0 x 19.0 cm. Signed in l/l. *90.428.3. Westerhoven, The Netherlands. Feb. 2 '90.

1166 MARIS, Willem (1844-1910). *Cows by a Watering Hole.* Oil on panel. 25.0 x 35.0 cm. Signed in l/r. *90.428.2. Westerhoven, The Netherlands. Feb. 2 '90.

1167 SCHELFHOUT, A. (1787-1870). *Winter Landscape.* Oil on canvas. 35.0 x 60.0 cm. *90.426. Schaijk, The Netherlands. Apr. 25 '90.

1168 ZWART, Willem de, Attr. to (1862-1931). *Coachmen with Coaches.* Oil on panel. 20.0 x 40.0 cm. *90.427.2. Bilthoven, The Netherlands. Apr. 25 '90.

Dutch, 20th Century

1169 KERLING, Maup. *Breakfast Table.* Watercolor on paper. Signed in l/r. *90.424.1. Voorburg, The Netherlands. Mar. 18 '90.

1170 KERLING, Maup. *Garden Chair with Bouquet of Flowers.* Watercolor on paper. *90.424.2. Voorburg, The Netherlands. Mar. 18 '90.

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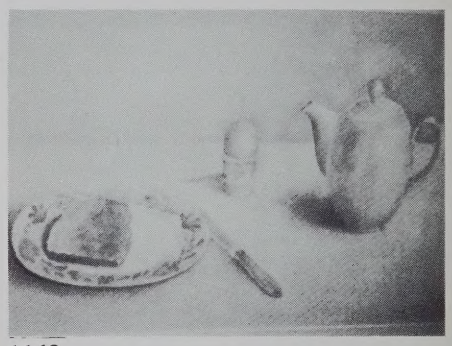

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1171 KERLING, Maup. *Vase with Amaryllis.* Watercolor on paper. *90.424.4. Voorburg, The Netherlands. Mar. 18 '90.

1172 KERLING, Maup. *Vase with Flowers.* Watercolor on paper. Signed in l/r. *90.424.3. Voorburg, The Netherlands. Mar. 18 '90.

1173 KNIP, Willem Alexander (1883-1967). *Fishwives with a Green Boat.* Oil on canvas. 28.0 x 29.0 cm. Signed in l/l. *90.428.1. Westerhoven, The Netherlands. Feb. 2 '90.

1174 VAN HOUTEN, A. *Vase with Anthuriums.* Oil on canvas. 50.0 x 40.0 cm. Signed. Stolen with two other works by the same artist. *90.425. 's-Gravenhage, The Netherlands. Feb. 12 '90.

English, 18th Century

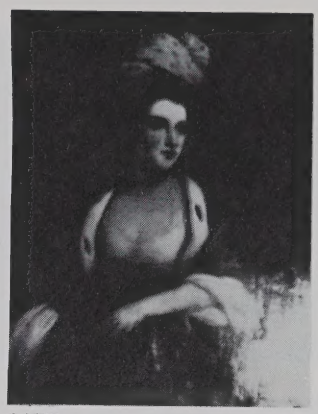
1175 COATES, Sir Francis. *Lady Caroline, Duchess of Marlborough,* 1760. Oil on canvas. 96.5 x 71.1 cm. *90.448. Los Angeles, CA. Jun. 16 '90.

1176 IBBOTSON, Julius Caesar (1759-1817). *Country Landscape with a Mill and a Man on a Horse.* Oil on canvas. 19.7 x 26.7 cm. Inscribed on the frame: J.C. Ibbotson. *90.452.1. Totnes, England. May 13 '90. *Reward.*

1177 JAMES, William. *A View of London from Copenhagen House.* Oil on canvas. 31.0 x 100.4 cm. *90.450. London, England. Jun. 14 '90. *Reward.*

English, 19th Century

1178 HERRING, John Frederick Sr. (1795-1865). *Full Cry,* 1839. Oil on canvas. 71.2 x 91.5 cm. Signed and dated. *90.449. London, England. Jan. 8 '90.



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1179 POTT, John Laslett (1837-98). *Woman Playing the Piano.* Oil. 60.0 x 90.0 cm. Signed. *90.422. Geel, Belgium. Sep. 2 '89.

1180 STARK, James (1794-1859). *Landscape with a River and Figures.* Oil on panel. 16.5 x 21.5 cm. Crack in the panel in l/r. *90.452.2. Totnes, England. May 13 '90. *Reward.*

1181 Unknown. *Landscape with Trees and a Wall.* 16.5 x 24.8 cm. Inscribed on a plaque: John Constable. *90.452.3. Totnes, England. May 13 '90. *Reward.*

1182 Unknown. *Pastoral Scene.* Oil on canvas. 56.0 x 75.0 cm. *90.423.4. Antwerp, Belgium. Aug. 7 '89.

English, 20th Century

1183 HAVERMAET, Charles van (b. 1900). *Artist Painting in his Studio.* Oil on panel. 24.0 x 19.0 cm. Signed in l/l. *90.423.1. Antwerp, Belgium. Aug. 7 '89.

1184 HAVERMAET, Charles van (b. 1900). *Woman Playing the Mandolin.* Oil on panel. 31.0 x 39.0 cm. Signed in l/r. *90.423.3. Antwerp, Belgium. Aug. 7 '89.

1185 LOWRY, Lawrence Stephen (b. 1887). *On the Promenade,* 1957. Oil on canvas. 63.5 x 76.2 cm. Signed and dated. *90.481. London, England. Jul. 1 '90. *Reward.*

Flemish, 17th Century

1186 ADRIAENSSEN, Alexander (1587-1661). *Still Life with Fish,* 1643. Oil on panel. 25.5 x 35.5 cm. Signed and dated. *90.418.3. London, England. Jun. 14 '90.

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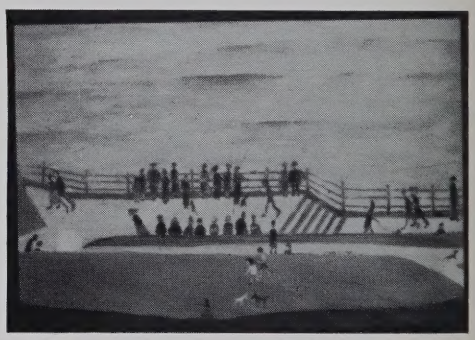

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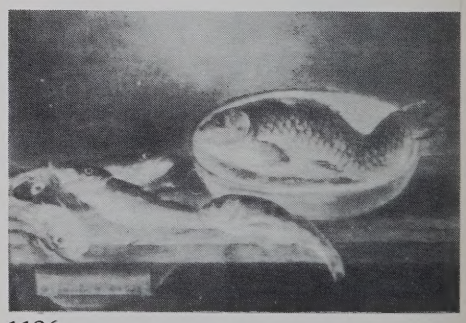

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Flemish, 19th Century

1187 FRANÇOIS, Ange (b. 1800). *The Jewels.* Oil on panel. 47.0 x 40.0 cm. Signed and inscribed on verso: Verheyden. *90.413. Braine, Belgium. Apr. 11 '90. *Reward.*

French, 18th Century

1188 DAUBIGNY, Charles (1740-1830). *Brook in the Woods.* Oil on canvas. Approx. 40.0 x 30.0 cm. 90.471.1. Carini, Sicily. Mar. 26 '87.

1189 MERCIER, Philipp (1689-1760). *Portrait of a Woman.* Oil on canvas. 66.0 x 58.0 cm. *90.478.3. Vienna, Austria. Mar. 31 '90.

French, 19th Century

1190 DREUX, Alfred de (1810-60). *The Runaway Horse.* Watercolor. 25.4 x 34.3 cm. Signed in l/r. *90.454. London, England. May 31 '90. *Reward.*

1191 DUPRÉ, Julian (1851-1910). *The Harvester.* Oil on canvas. 45.7 x 63.5 cm. Signed. *90.455. Brighton, England. Jun. 15 '90. *Reward.*

1192 GREUX, Gustave Marie? (1838-1919). *Narrative Scene.* Oil on canvas. 45.0 x 60.0 cm. *90.478.6. Vienna, Austria. Mar. 31 '90.

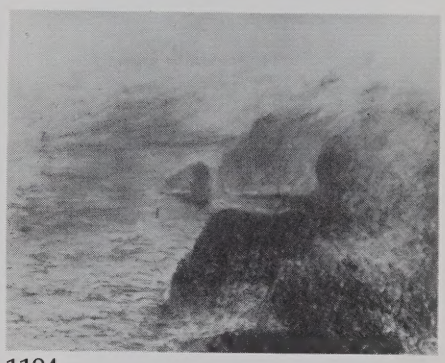
1193 LEBASQUE, Henri (1865-1937). *Woman and Child.* Oil on canvas. 63.5 x 53.3 cm. Signed in l/r. Depicts a woman sitting at a table with a child standing inf ront of her. 90.421. Los Angeles, CA. Apr. 13 '90.

1194 LOISEAU, Gustave (1865-1935). *Le Brume au Cap Frehel,* 1906. Oil on canvas. 59.4 x 73.0 cm. Signed G. Loiseau. *90.408. West Los Angeles, CA. Jun. 25 '90.

German, 15th Century

1195 School of Constance, Attr. to. *Christ Before Pilate* and on verso *St. Bartholomew,* ca. 1450. Oil on panel. 60.0 x 43.0 cm. An altarpiece. *90.406. Sussex, England. Apr. 1 '90.

1192



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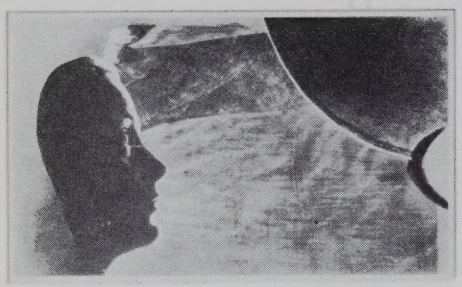

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German, 20th Century

1196 HÖCH, Hannah (1889-1979). *On Gold Paper.* Collage. 14.0 x 23.8 cm. Inscribed on verso: Auf Goldpapier I, 20er Jahre H. Höch 14 x 23.8, and an estate stamp. *90.453. London, England. Apr. 4 '90. *Reward.*

Irish, 19th Century

1197 FORBES, Stanhope Alexander (1857-1947). *Youth in a Landscape.* Oil on canvas. 45.0 x 30.0 cm. Signed in l/r. *90.417. London, England. Jun. 12 '90.

Irish, 20th Century

1198 CARR, Tom. *Snow Scene with a Gate and Brambles.* Mixed media. 58.5 x 79.0 cm. Signed. Eight other works by this artist were stolen and also a painting by the Irish artist, James Humbert. *90.419. London, England. Jun. 7 '90. *Reward.*

Italian, 17th Century

1199 Unknown. *St. Francis in Prayer.* Oil on canvas. 66.0 x 55.0 cm. *90.470.1. Rome, Italy. Dec. 14 '89.

1200 Unknown. *St. Joseph with the Christ Child.* Oil on canvas. 106.0 x 78.0 cm. Canvas tear at u/r corner. *90.433. Cormano, Italy. Dec. 17 '87.

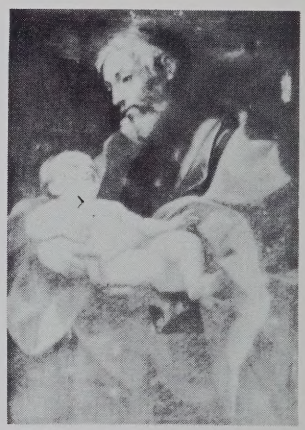
Italian, 18th Century

1201 BATONI, Pompeo Girolamo (1708-87). *Capuchin Monk,* ca. 1750. Oil on canvas. 88.9 x 55.9 cm. Depicts a monk praying with a rosary. Marked on rim of inner frame: 1708 - P. Batoni - 1787. *90.479. Tuxedo Park, NY. Aug. 7 '89.

1202 GUARDI, Francesco (1712-93). *View of Venice.* Oil on canvas. 43.0 x 57.0 cm. *90.478.7. Vienna, Austria. Mar. 31 '90.

1203 Unknown. *The Ecstasy of St. Theresa.* Oil on canvas. 72.0 x 57.0 cm. *90.470.2. Rome, Italy. Dec. 14 '89.

1199



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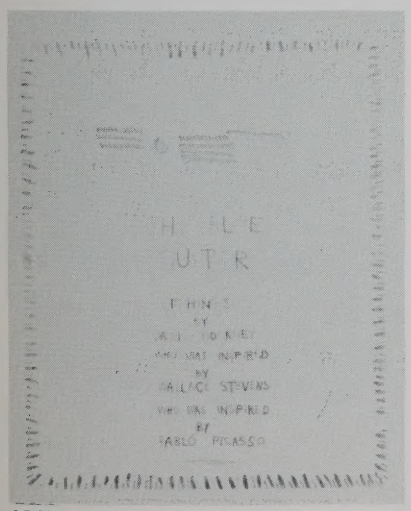


1207

Italian, 20th Century

1204 FERRIGNO, Luigi. *Old Men Sitting on a Wall.* Watercolor. 35.0 x 50.0 cm. Signed in l/l. Stolen with eighteen other watercolors by the same artist. *90.462. Messina, Italy. Apr. 28 '89.

Scandinavian, 20th Century

1205 Unknown. *Hilly Landscape with Small Village by the Water.* Oil on canvas. 29.0 x 81.0 cm. Illegible signature. *90.423.2. Antwerp, Belgium. Aug. 7 '89.

Photographs

American, 20th Century

1206 MAN RAY (1890-1976). *Prompt,* 1935. 29.8 x 21.9 cm. 90.443. New York, NY. Apr. 15 '89.

Prints, Drawings

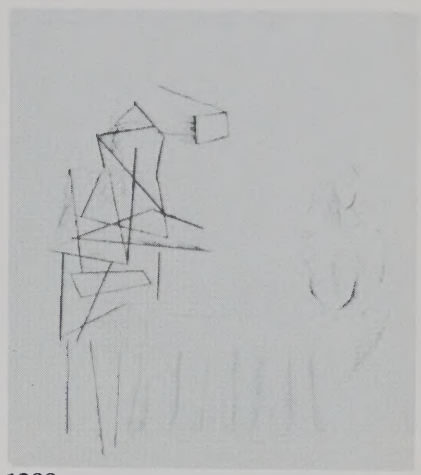
English, 20th Century

1207 HOCKNEY, David (b. 1937). *Blue Guitar: Blue Guitar,* 1976-77. Etching. 42.5 x 34.5 cm. image size. Edition no. 141/200. *86.410.5. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1208 HOCKNEY, David (b. 1937). *Blue Guitar: Figure with Still Life,* 1976-77. Etching. 42.5 x 34.5 cm. image size. Edition no. 141/200. *86.410.10. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1209 HOCKNEY, David (b. 1937). *Blue Guitar: Franco-American Mail,* 1976-77. Etching. 34.5 x 42.5 cm. image size. Edition no. 141/200. *86.410.6. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1210 HOCKNEY, David (b. 1937). *Blue Guitar: In a Chiaroscuro,* 1976-77. Etching. 34.5 x 42.5 cm. image size. Edition no. 141/200. *86.410.9. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*



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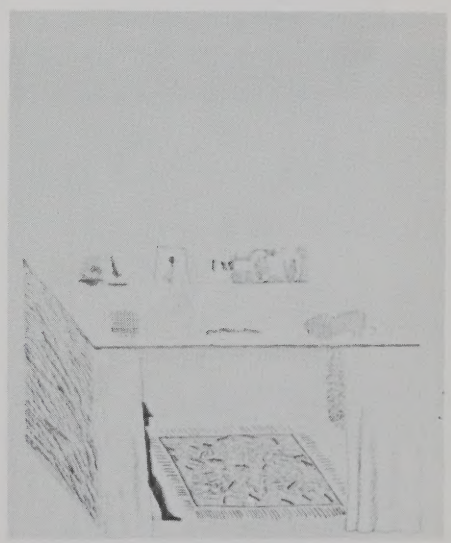

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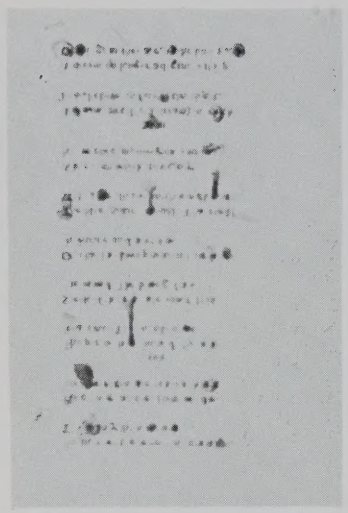

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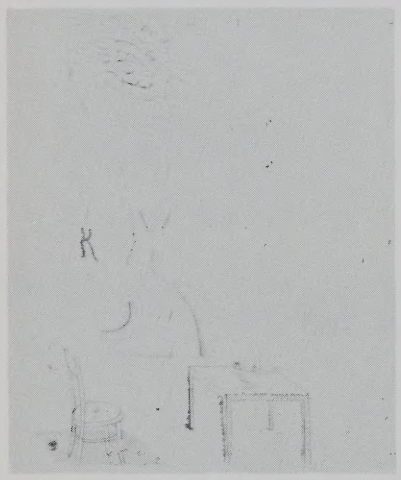

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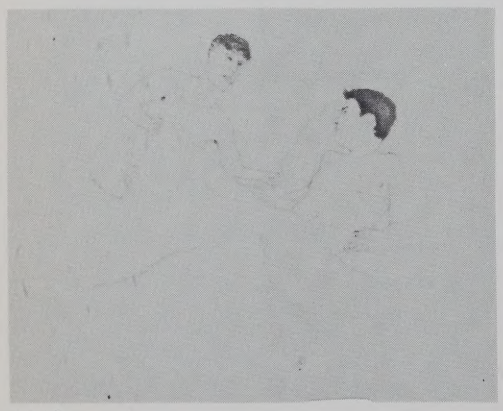


1213

1211 HOCKNEY, David (b. 1937). *Blue Guitar: Made in April*, 1976-77. Etching. 42.5 x 34.5 cm. image size. Edition no. 141/200. *86.410.7. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

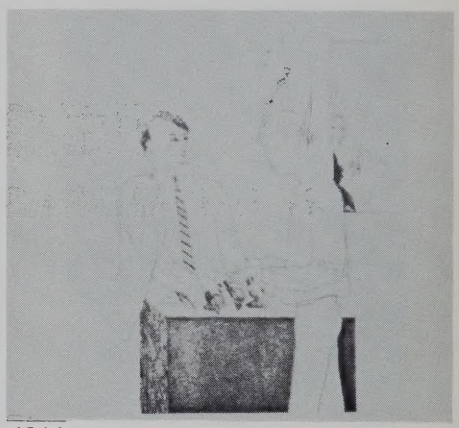
1212 HOCKNEY, David (b. 1937). *Blue Guitar: Tick It, Tock It, Turn It True*, 1976-77. Etching. 42.5 x 34.5 cm. image size. Edition no. 141/200. *86.410.8. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1213 HOCKNEY, David (b. 1937). *C.P. Cavafy: According to the Prescriptions of Ancient Magicians*, 1966. Etching. 36.0 x 23.0 cm. image size. Edition no. 14/75. *86.410.2. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1214 HOCKNEY, David (b. 1937). *C.P. Cavafy: He Enquired after the Quality*, 1966. Etching. 36.0 x 23.0 cm. image size. Edition no. 42/75. *86.410.1. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1215 HOCKNEY, David (b. 1937). *C.P. Cavafy: The Beginning*, 1966. Etching. 36.0 x 23.0 cm. image size. Edition no. 7/75. *86.410.4. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1216 HOCKNEY, David (b. 1937). *C.P. Cavafy: The Shop Window of a Tobacco Store*, 1966. Etching. 36.0 x 23.0 cm. image size. Edition no. 27/75. *86.410.3. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*



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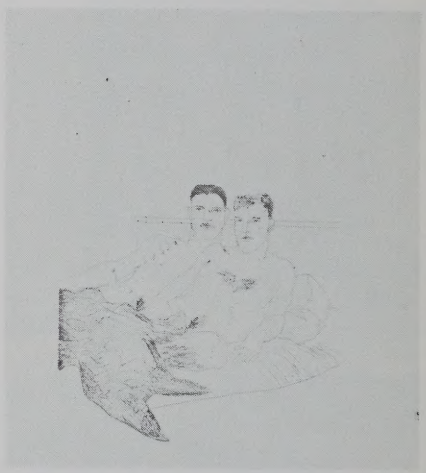

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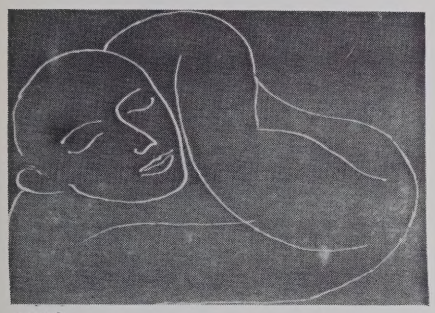

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French, 19th Century

1217 GAUGUIN, Paul (1848-1903). *Maruru,* 1894 (published 1921). Woodcut. 20.5 x 35.5 cm. Signed by Pola Gauguin. Edition no. 46. Inscribed: Pola Gauguin imp. Paul Gauguin fait. *86.410.19. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1218 MATISSE, Henri (1869-1954). *Portrait of a Man Sleeping,* 1936. Etching in relief. 24.7 x 17.5 cm. Edition no. 21/150. Duthuit, no. 771. *86.410.20. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

Italian, 18th Century

1219 GURARDI, Attr. to? *Landscape.* Pen, ink and wash. 25.0 x 35.0 cm. *90.478.1. Vienna, Austria. Mar. 31 '90.

1220 GURARDI, Attr. to? *Landscape.* Pen, ink and wash. 25.0 x 35.0 cm. *90.478.2. Vienna, Austria. Mar. 31 '90.

Italian, 20th Century

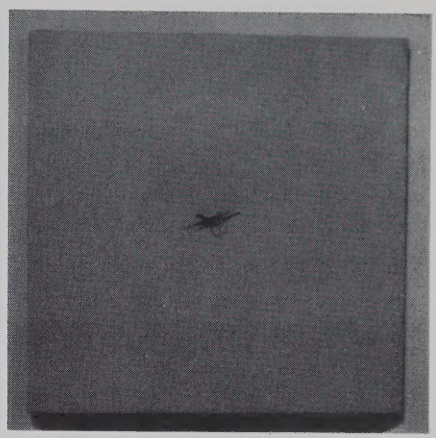
1221 ANSAMO, Giovanni (b. 1934). *Est Sud Est.* Pencil on brown linen paper. 36.8 x 36.8 cm. *90.410. Hollywood, CA. May 8 '90.

Russian/French, 20th Century

1222 CHAGALL, Marc (1887-1985). *Daphnis and Chloe: Daphnis Dream and the Nymphs,* 1961. Lithograph. 42.3 x 32.5 cm. Edition no. 38/60. Mourlot, no. 325. *86.410.15. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1223 CHAGALL, Marc (1887-1985). *Daphnis and Chloe: The Wolf Pit,* 1961. Lithograph. 42.2 x 32.0 cm. Edition no. 38/60. Mourlot, no. 312. *86.410.14. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1224 CHAGALL, Marc (1887-1985). *Memories,* 1969. Lithograph in tan and black. 28.8 x 50.5 cm. Artist's proof, edition no. XVI/XXV. Inscribed in pencil: Epreuve d'Artiste. Moutlot, no. 593. *86.410.18. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*



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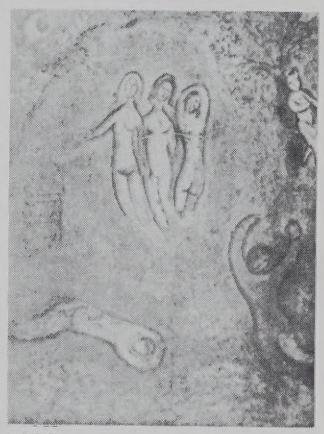

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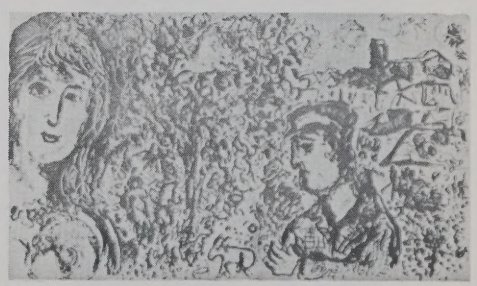

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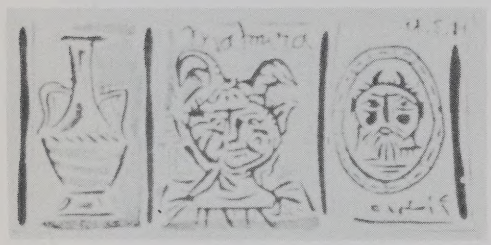

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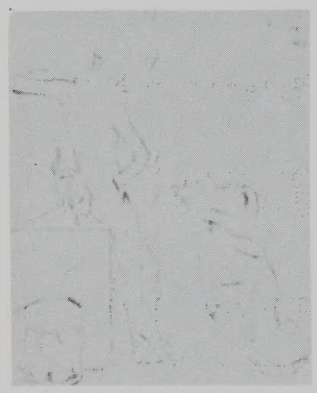

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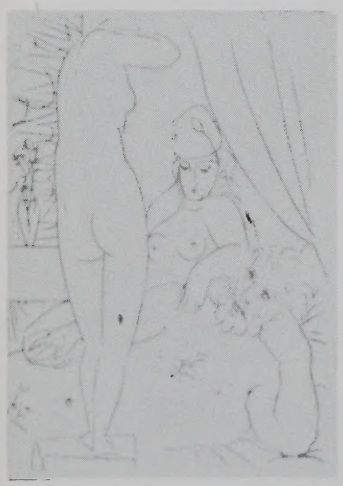


1229

1225 CHAGALL, Marc (1887-1985). *Fire in the City,* 1922. Black and white lithograph. 17.0 x 21.0 cm. Signed. Edition no. 69/110. Depicts a room with a man pushing a bed on which another man lies and other leaping figures. 90.441.2. Vancouver, Canada. Jun. 6 '90.

1226 CHAGALL, Marc (1887-1985). *The Large Fruit Basket,* 1975. Color lithograph. 68.0 x 54.0 cm. Signed in l/r. *90.441.1. Vancouver, Canada. Jun. 6 '90.

Spanish, 20th Century

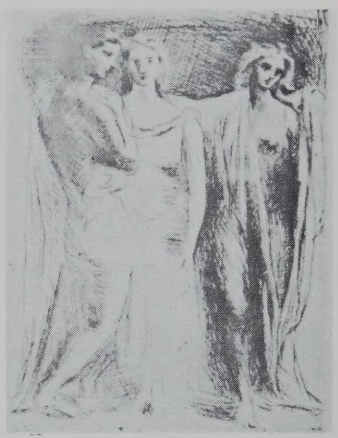
1227 PICASSO, Pablo Ruiz (1881-1973). *Madoura,* 1961. Linocut in grayish-blue and black. 10.1 x 22.1 cm. Edition no. 95/100. Bloch, no. 1021. *86.410.17. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1228 PICASSO, Pablo Ruiz (1881-1973). *Saltimbanques Suite: The Bath,* 1905. Drypoint. 34.4 x 28.9 cm. Bloch, no. 12. Small spot on left margin, traces of glue stains on verso. *86.410.11. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1229 PICASSO, Pablo Ruiz (1881-1973). *Vollard Suite: Sculptor and Model Resting,* 1933. Etching. Bloch no. 1074. Full margins on three sides, right margin slightly trimmed. *86.410.12. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1230 PICASSO, Pablo Ruiz (1881-1973). *The Woman, 1922.* Etching on Japan paper. 18.1 x 13.1 cm. Signed in red pencil. Bloch no. 51. *86.410.16. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*

1231 PICASSO, Pablo Ruiz (1881-1973). *Woman Wearing Hat,* 1962. Linocut. 34.6 x 26.0 cm. Edition no. 22/50. Bloch no. 1073. *86.410.13. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. 1 '82. *Reward.*



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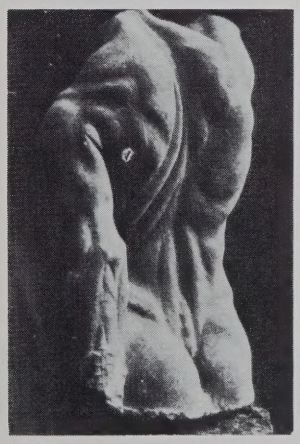

1235

Sculpture

American, 20th Century

1232 KENNEDY, Sybil (1899-1989). *Mother and Children,* 1960. Bronze. 91.4 x 61.0 cm. Weight approx. 400 lbs. *90.407. Montreal, Canada. Jul. 17 '89.

1233 LICHTENSTEIN, Roy (b. 1923). *Profile Head V,* 1988. Polychromed and patinated bronze. 93.0 x 57.2 x 24.1 cm. Edition no. 3/6. *90.437. Chicago, IL. May 15 '90.

1234 PARKS, Charles Cropper. *Sunflowers,* 1975. Bronze. 121.9 x 16.5 x 16.5 cm. Signed: C. Parks and dated, marked: AP/3 Tallix Foundry. Possible bending when removed from base during theft. *90.411. Reading, PA. Jun. 11 '90.

Austrian, 20th Century

1235 OBLEITNER, Johannes. *Male Torso.* Sandstone. Approx. ht. 60.0 cm. *90.467. Reith, Austria. Apr. 18 '90.

Dutch, 20th Century

1236 STARREVELD, Pieter (b. 1911). *Youth.* Bronze. Approx. ht. 55.0 cm. Stolen with two similar sculptures by Starreveld with the same title. *90.474. Beverwijk, The Netherlands. Feb. 8 '90.

French, 19th Century

1237 MATISSE, Henri (1869-1954). *Small Kneeling Torso,* 1908. Bronze. Ht. 8.0 cm. Edition no. 5/10. *90.429. New York, NY. Mar. 1 '90.

French, 20th Century

1238 BRASSOUS, Léon. *Christ with the Crown of Thorns.* Forged iron. Ht. 30.0 cm. May be signed with the monogram LB, L. Brassous or Léon Brassous. *90.458.1. Rennes, France. Feb. 27 '90.

1239 BRASSOUS, Léon. *The Head of St. John the Baptist on a Charger.* Forged iron. Ht. 70.0 cm. May be signed with the monogram LB, L. Brassous or Léon Brassous. *90.458.2. Rennes, France. Feb. 27 '90.

Italian, 16th Century

1240 Unknown. *Bust of a Woman.* Marble. Approx. ht. 70.0 cm. *90.468.1. Rome, Italy. Oct. 31 '89.

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Decorative Arts

1241 Unknown. *Warrior.* Marble. Approx. ht. 70.0 cm. *90.468.2. Rome, Italy. Oct. 31 '89.

Mexican, 20th Century

1242 CASTANEDA, Felipe. *Sleeping Nude,* 1975. Black onyx. 16.5 x 67.3 cm. Signed on right foot. *90.480. New York, NY. May 4 '90. *Reward.*

Russian, 20th Century

1243 ERTÉ, Romain de Tirtoff (1892-1990). *Fantasia,* December 1987. Bronze. 52.7 x 26.7 x 15.2 cm. Edition no. 28/375. *90.464. New York, NY. Jul. 5 '90.

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Ceramics, Pottery, Porcelain

1244 MEISSEN Porcelain Factory. German, 18th century. Chandelier. Porcelain. Approx. 134.0 x 100.0 cm. Marked. Stolen at the same time as *90.298.1 and *90.298.2. (*IFAR reports,* May '90, nos. 535 and 536.) *90.298.3. Family Capriolo, Rosario, Argentina. Apr. 1 '86. *Reward.*

1245 WEDGWOOD, Josiah (1730-95). English, 18th century? Portland Vase. Jasperware. Approx. ht. 31.8 cm. Deep blue with white figures. *90.459. Birmingham, AL. May 11 '90. *Reward.*

Clocks, Timepieces, Watches

1246 19th century. Watch in the form of a violin. Gold and enamel. Ht. 7.0 cm. The front and neck in transparent red enamel on engine-turned background with green floral inlay, the back in pink and white enamel, white enamel dial with roman numerals, now with a keyless movement. In an original presentation case. One of a collection of clocks and watches stolen, for more information contact IFAR (212) 879-1780. *90.456.2. London, England. Jun. 5 '90. *Reward.*

1247 FOULLET, Pierre-Antoine. French, 18th century. Mantel clock, 1765-75. Gilded bronze and ebony case. 32.0 x 29.0 cm. The seated figure of *Prudence* holding a mirror and a snake. Clockworks made in Amsterdam by the Swiss clockmaker, Rudolf Louis Cresp, signed on the clockface. *90.473. Amsterdam, The Netherlands. Feb. 18 '90.

1248 French, 19th century. Carriage clock. Brass. 23.0 x 7.5 x 5.0 cm. With barley twist pillars and handle on a stepped base with concave scooped corners, the face plate of pierced foliate design with a white enamel chapter ring, arabic numerals and pierced center disc, striking movement and double-ended key. *90.457. Nottingham, England. May 11 '90.

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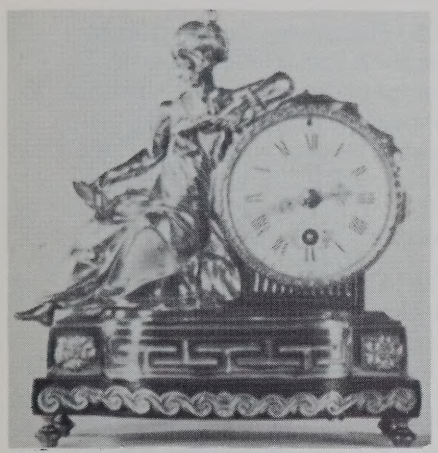

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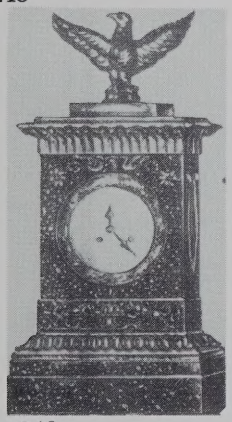

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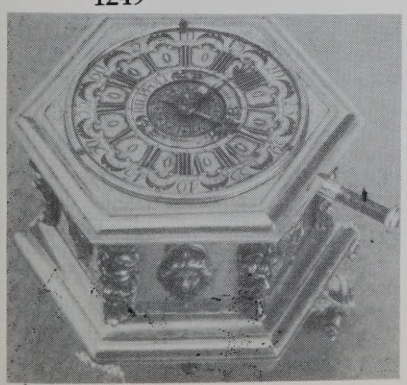


1250

1249 French?, 19th century. Mantel clock. Porphyry and gilded bronze. Red Egyptian porphyry speckled with white surmounted by a gilded bronze eagle. *90.434. L*eglise, Belgium. Sep. 25 '89.

1250 RIEPPOLT, Mathias. German, 18th century. Calendar table clock. Gilt and silver. Ht. 8.2 cm. South German hexagonal hour-striking and quarter-repeating alarm clock in a gilt case with applied silver, male and female masks to the corners and side panels, on scroll feet; the signed silver champlev*e face with roman numerals, arabic five-minute divisions, arcaded minute ring, date aperture at six, and central gilt alarm disc. Signed Mathias Rieppolt, Regensburg and numbered 2138. One of a collection of clocks and watches stolen; for more information contact IFAR (212) 879-1780. *90.456.1. London, England. Jun. 5 '90. *Reward.*

Enamels

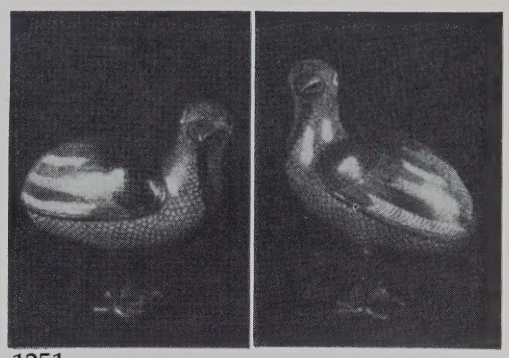
1251 Chinese, 18th century. A pair of incense burners in the form of quails. Cloisonné and gilt bronze. Ht. 13.5 cm. With removable wings and plumage in bright turquoise, a black stripe down the breast, the eyes in black and white, the wings with black bays and multi-colored flight feathers and with gilt bronze legs. Some denting. *90.445.2. London, England. May 25 '90.

Furniture, Accessories

1252 Dutch, 18th century. Card table, ca. 1790. Marquetry. W. 79.0 cm. Hinged, galleried, semi-circular top, with two swing drawers in the frieze and tapering legs, the whole inlaid with floral marquetry. *90.445.3. London, England. May 25 '90.

1253 French, 19th century. Ladies writing table. Satinwood with bronze. Approx. 90.0 x 45.0 x 45.0 cm. A screen of green pleated silk pulls up at the rear. Restoration to the leg beading. *90.444. Chelsea, England. Jun. 1 '89. *Reward.*

1254 Rococo Revival. English, 19th century. Card table, ca. 1860. Walnut. 76.2 x 91.4 x 45.7 cm. *90.440. Stamford, CT. Dec. 1 '89.



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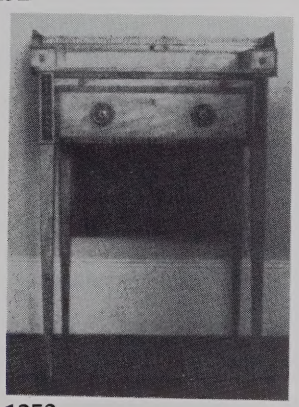

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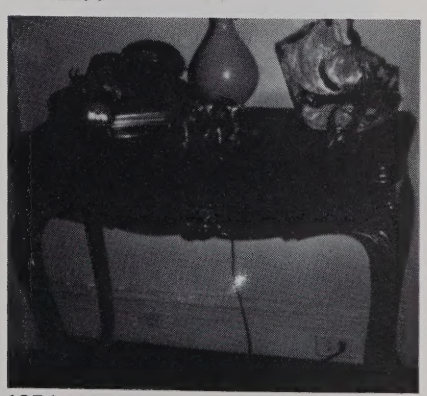

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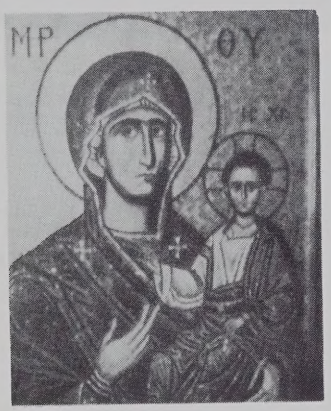

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Gold

1255 Chinese Export. Chinese, 19th century. Snuff box. Gold. 4.4 x 2.4 cm. x L. 7.6 cm. Engraved on the lid in script: DBR, and on the underside in script: Dhunjeebhoy Byramjee Ranna, and a hallmark: HCG. *90.438. New York, NY. Jul. 14 '90.

1256 English, 19th century. Ascot Gold Cup, 1888. Gold. Ht. 58.0 cm. 18 karat and weighing 15 ozs. With a detached lid. Chased with the stem depicting a female figure holding a flowered vase.

Icons

1257 16th century. *Virgin and Child.* Mosaic. 78.0 x 54.0 cm. The Virgin with a blue robe with red and gold, the Child in a yellow/brown robe with white undergarment, with a yellow/brown background. *90.461.1. Maidstone, England. Apr. 1 '88. *Reward.*

1258 Unknown. Greek, 19th century. *Holy Virgin,* 1903. Painted on wood. 65.0 x 37.0 cm. Inscribed and dated in Greek: Noembpioy 26 1903. 90.420.2. Pediada, Crete, Greece. May 18 '90.

1259 Unknown. Greek, 19th century. *Saint Kyriaki,* 1903. Painted on wood. 65.0 x 40.0 cm. Inscribed and dated in Greek: Noembpioy 26, 1903. 90.420.1. Pediada, Crete, Greece. May 18 '90.

1260 Unknown. Greek, 19th century. *Saint Kyriaki,* ca. 1900. Painted on wood. 24.0 x 21.0 cm. 90.420.3. Pediada, Crete, Greece. May 18 '90.

1261 Unknown. Russian, 16th century. Portable Iconostasis. Tempera on panel. 78.0 x 18.0 cm. 15 panels hinged to fold. One of approximately 50 Russian icons stolen from a Dutch museum. *90.435.1. Huijbergen, The Netherlands. Apr. 3 '90.

1262 Unknown. Russian, 19th century. *Baptism of Christ,* ca. 1850. Tempera on panel. 13.0 x 11.0 cm. One of approximately 50 Russian icons stolen from a Dutch museum. *90.435.2. Huijbergen, The Netherlands. Apr. 3 '90.

1263 Unknown. Russian, 19th century. *Death of the Virgin.* Tempera on panel. 13.5 x 11.0 cm. One of approximately 50 Russian icons stolen from a Dutch museum. *90.435.3. Huijbergen, The Netherlands. Apr. 3 '90.

1264 Unknown. Russian, 19th century. *Presentation of the Virgin,* ca. 1850. Tempera on panel. 22.0 x 17.0 cm. One of approximately 50 Russian icons stolen from a Dutch museum. *90.435.4. Huijbergen, The Netherlands. Apr. 3 '90.

1265 Unknown. Russian, 19th century. *St. Sabas of Egypt,* ca. 1800. Tempera on panel, with a metal cover. 35.5 x 28.0 cm. One of approximately 50 Russian icons stolen from a Dutch museum. *90.435.5. Huijbergen, The Netherlands. Apr. 3 '90.

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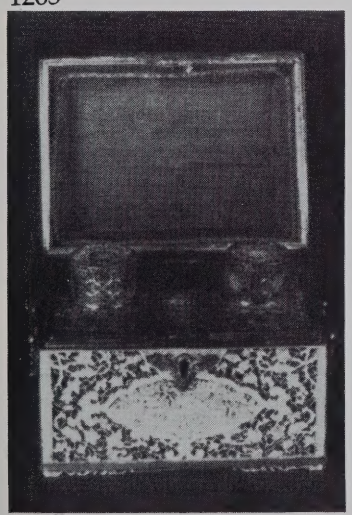

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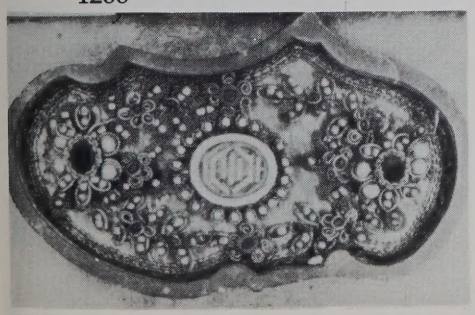

1267

Ivories

1266 Chinese, 18th century. Casket. Ivory mounted with silver. Ht. 14.8 cm. The top panel carved in relief with a scene depicting a lake scattered with islands and pavilions, scholars crossing the connecting bridges, boats at anchor and a shoreline with pavilions and a walled house in the background. The sides of pierced ivory and standing on scroll feet. Within, two tea caddies with covers decorated in elaborate silver scrolling filigree work and enamel floral sprigs. *90.445.1. London, England. May 25 '90.

Liturgical Objects

1267 Austrian. Reliquary picture. Embroidery. W. 26.0 cm. Executed in gold and silver threads with red and green stones and white and red pearls. *90.466. Steyr, Austria. Mar. 30 '90.

1268 Dutch, 18th century. Baptismal charger. Punched brass. Diam. 42.0 cm. In the center a scene depicting the Old Testament Spies of Canaan bringing back grapes. *90.475.1. Amsterdam, The Netherlands. Mar. 22 '90.

1269 MEIJERS, Joannes? Dutch, 17th century. Chalice, 1693. Silver gilt. Ht. 25.0 cm. Marks on the rim of the foot: Minerva's head, double laurel branch, E in six-sided shield. Marks beneath the foot: Maker's mark: MI and IC(?), engraved with date. Engraved on the cup: XIX. Foot decorated with two cherub heads and a blind cartouche connected by bunches of grapes in relief, knop and cup with foliate motifs. *90.472.2. Heerlen, The Netherlands. Mar. 15 '90.

1270 VROEMEN, P. (1911-58). Dutch, 20th century. Monstrance, 1937. Gilded silver. Ht. 71.0 cm. Maker's mark: P.V. in an oval, hallmark: lion + 2. The foot decorated with two deer at a spring in relief, the knop of a semi-precious stone, the gold band around center opening with eight reddish-brown semi-precious stones, the glory of silver and gilt. *90.472.1. Heerlen, The Netherlands. Mar. 15 '90.

Metal Objects

1271 Austrian, 18th century. Tankard, 1700. Pewter. Ht. 22.0 cm. Monogrammed on the face with M.S. and with a seal on bottom: a cross with tendrils. With bands of foliate decoration and mask impressed on the handle. *90.476.2. Hall, Austria. Jan. 1 '88.

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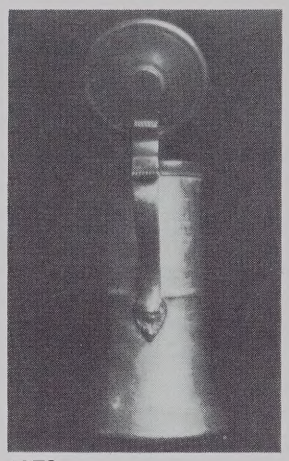
1272 HERRENSCHMID, André the Younger. Austrian, 17th century. Tankard, ca. 1600. Pewter. Ht. 22.5 cm. With a raised band at the center and a hinged lid with a low, flat knob. *90.476.1. Hall, Austria. Jan. 1 '88.

Silver

1273 English, 20th century. Two *Ascot Royal Hunt Cups,* 1951 and 1952. Silver gilt. Ht. 38.0 cm. Adam style with serpent handles. Also stolen, a cup with two handles and a cover bearing the date 1964. 90.439.2. Stonyford, Ireland. Jun. 3 '90.



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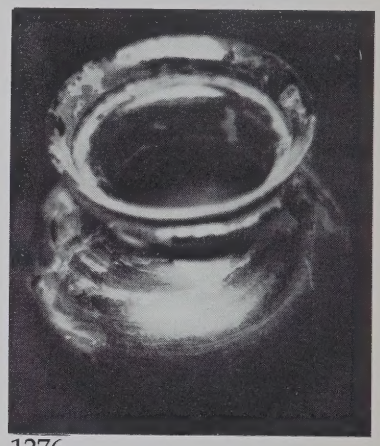

1276

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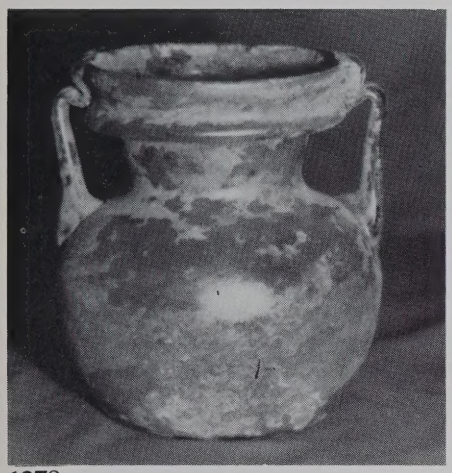
1277

Tapestries, Textiles

1274 BEAUVAIS, Manufacture Royale, BOUCHER, François (1703-70). French, 18th century. Tapestry. *Vulcan et Venus,* 1749. 360.0 x 680.0 cm. Signed and dated on the box in l/l in reverse: F. Boucher. 1749. At the u/c of the border the arms of Louis XV, the Fleur de Lis of France and the chain of Navarre. Executed under the direction of Besnier, Oudry and Charron. *90.465. Stolen in transit between Geneva, Switzerland and Rome, Italy. Jun. 22 '89.

1278

Antiquities



1279

1280

1282

Roman

1275 Bottle. Glass. Approx. ht. 6.4 cm. Exceptional patina. *90.446.4. Cambridge, MA. Jul. 16 '90.

1276 Bowl. Glass. Approx. ht. 14.5 cm. Exceptional patina. *90.446.2. Cambridge, MA. Jul. 16 '90.

1277 Bowl. Glass. Approx. ht. 10.2 cm. Serration lines, decorative twistings at top, exceptional golden coloration. *90.446.13. Cambridge, MA. Jul. 16 '90.

1278 Bowl. Glass. Approx. ht. 12.7 cm. Decorative handles. *90.446.14. Cambridge, MA. Jul. 16 '90.

1279 Bowl. Glass. Approx. ht. 15.2 cm. Formal handles and rare white patina. *90.446.16. Cambridge, MA. Jul. 16 '90.

1280 Cup. Glass. Approx. ht. 10.2 cm. Serration lines, silver-blue patina. *90.446.12. Cambridge, MA. Jul. 16 '90.

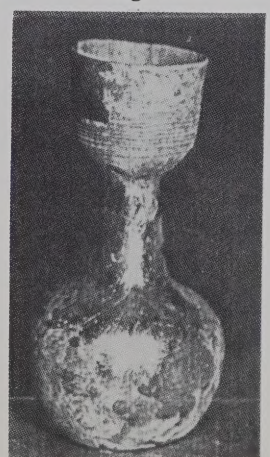
1281 Double bowl vase. Glass. Serration lines on top, rare shape. *90.446.17. Cambridge, MA. Jul. 16 '90.

1282 Perfume flask. Glass. Approx. ht. 7.6 cm. *90.446.3. Cambridge, MA. Jul. 16 '90.

1283 Pitcher. Bronze. Approx. ht. 12.7 cm. *90.446.1. Cambridge, MA. Jul. 16 '90.

1284 Pitcher. Glass. Approx. ht. 17.8 cm. Exceptional silver patina. *90.446.5. Cambridge, MA. Jul. 16 '90.

1285 Pitcher. Glass. Approx. ht. 17.8 cm. Golden and silver patina. *90.446.6. Cambridge, MA. Jul. 16 '90.



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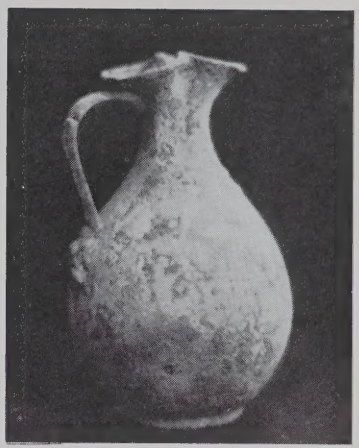

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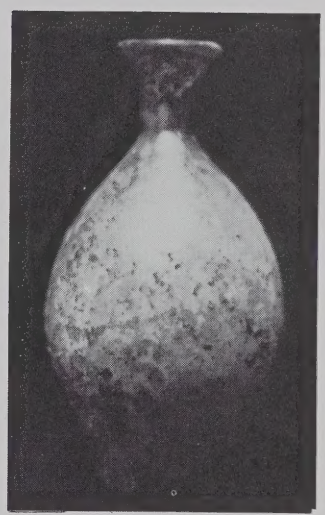

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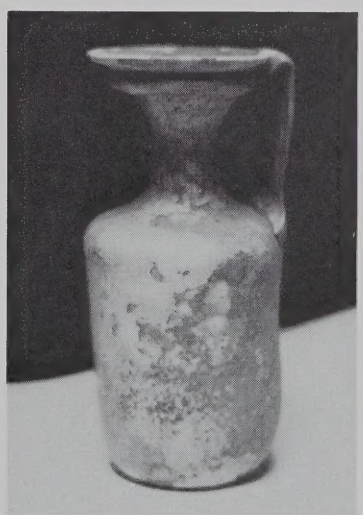

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1286 Pitcher. Glass. Approx. ht. 22.9 cm. Rare blue patina. *90.446.8. Cambridge, MA. Jul. 16 '90.

1287 Pitcher. Glass. Approx. ht. 19.1 cm. Exceptional multi-colored patina. *90.446.9. Cambridge, MA. Jul. 16 '90.

1288 Pitcher. Glass. Approx. ht. 20.3 cm. Decoration on body and at top, blue patina. *90.446.15. Cambridge, MA. Jul. 16 '90.

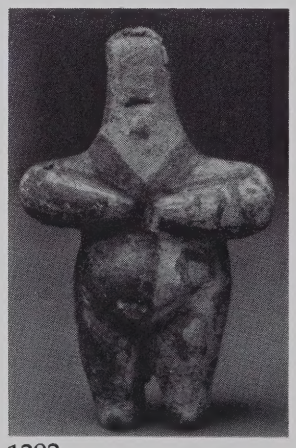
1289 Sprinkler. Glass. Approx. ht. 10.2 cm. *90.446.10. Cambridge, MA. Jul. 16 '90.

1290 Vase. Glass. Approx. ht. 38.1 cm. Exceptional patina and natural color. *90.446.7. Cambridge, MA. Jul. 16 '90.

1291 Vase. Glass. Approx. ht. 15.2 cm. Double lip top, design on bottom. *90.446.11. Cambridge, MA. Jul. 16 '90.

Turkish

1292 Hacilar, level II B, from the granary. Early Chalcolithic Period, 2nd half of the 6th millennium B.C. Polychromed figurine of a Goddess. Baked clay. 8.80 x 5.60 cm. Painted in orange or light brown wash. May bear inventory no. 19281. *90.451. Vienna, Austria. Jun. 20 '90.



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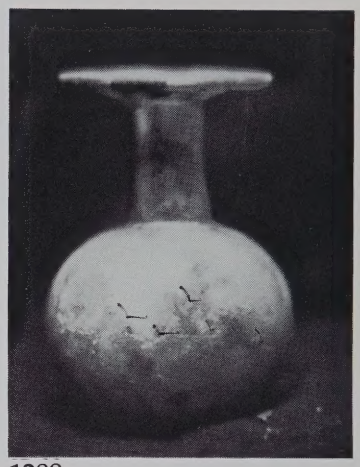

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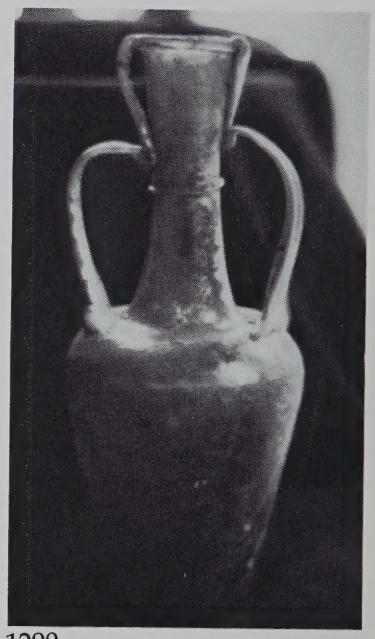

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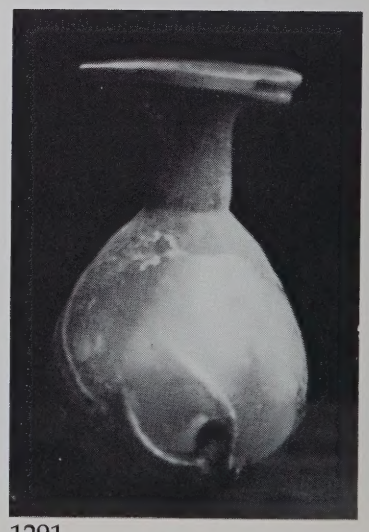
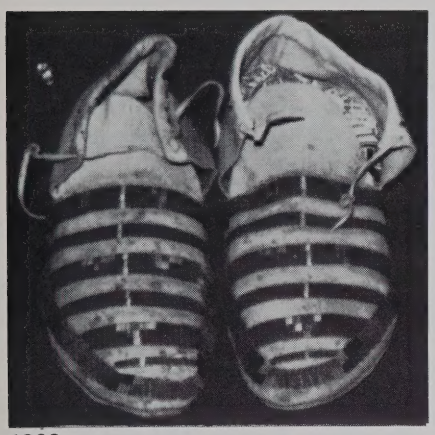


1291

Ethnographic Objects



1293

1294

1295

Canadian, 19th Century

1293 Assiniboin Indian. Moccasins, 1890. Beaded hide. Made in the Prairie Provinces of Canada. *90.416.3. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

1294 Blackfoot Indian. Pipe bag, 1880-90. Leather and wool with embroidered design. Made in the Prairie Provinces of Canada. *90.416.4. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

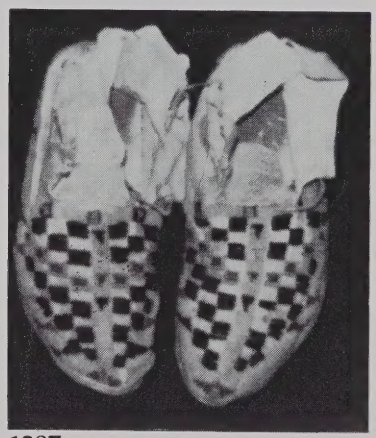
1295 Blood Indian. Baby carrier, 1880. Leather and wool with embroidered design. Made in the Prairie Provinces of Canada. *90.416.6. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

1296 Gros-Ventre Indian. Moccasins, 1880. Beaded hide. Made in the Prairie Provinces of Canada. *90.416.2. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

1297 Sioux Indian. Moccasins, 1885. Embroidered hide. Made in the Prairie Provinces of Canada. *90.416.1. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

1298 Sioux Indian. Pipe bag, 1875-85. Leather and wool with embroidered design. Made in the Prairie Provinces of Canada. *90.416.5. Stolen in transit between Sorrento, B.C., Canada and Toronto, Canada. Mar. 8 '90.

1296



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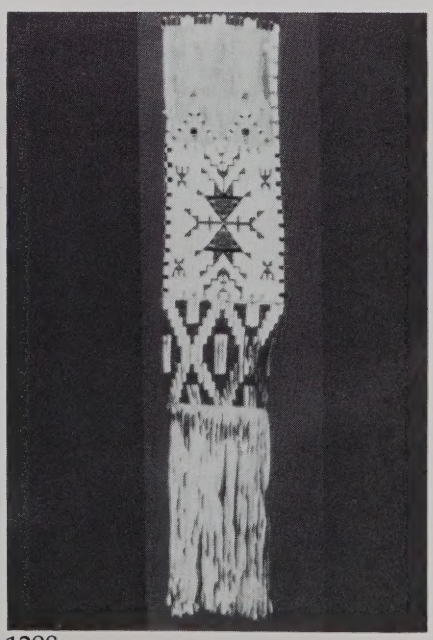

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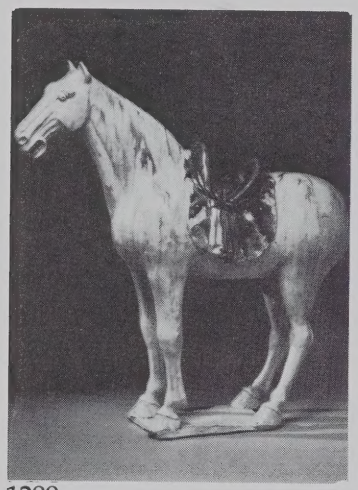
Chinese

1299 T'ang Dynasty (618-906). Horse. Glazed clay. 53.0 x 31.0 cm. With some green and orange color. *90.379.2. Montreal, Canada. Apr. 5 '90.



1299

Miscellaneous Objects

Musical Instruments

1300 STRADIVARI, Antonio (1644-1737). Italian, 17th century. Violin, 1731. Maple. Inside label reads: "fatto d anni 86." Stolen with another violin, both in a custom-made brown rectangular case. *90.482. Los Angeles, CA. Jul. 24 '90. *Reward.*

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